

AGO NEWS

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Italian Old Master Drawings

Treasures of a True Connoisseur

BY DAVID MCTAVISH

ALTHOUGH DRAWINGS WERE APPRECIATED FOR THEIR intrinsic beauty since the Renaissance, it is surprising that only during the eighteenth century did it become fashionable to display them in frames, or to regard them as independent works of art. *Italian Drawings from the Collection of Duke Roberto Ferretti*, Margaret Eaton Gallery: October 26 – January 5; Organized by the Art Gallery of Ontario in partnership with The Pierpont Morgan Library in New York.

It is a wonder that Italian Old Master drawings have survived at all. Small and vulnerable to many kinds of damage, these fragile sheets of paper were in fact only rarely intended to be preserved. They were seldom meant to be an end in themselves; rather they usually came into being as a means to an end, as the preliminary studies for a finished work of art, such as a fresco, an oil painting, a piece of sculpture, or an engraving. Once a drawing had served its original purpose, its value was supposedly negligible, and in many instances the sheet was simply discarded. According to one often cited account, Agostino Carracci, the early Baroque artist from Bologna, was discovered cleaning the frying pan with one of his pen and ink drawings. The drawing only escaped total destruction because a student snatched it before it was thrown into the fire.

Artists keen collectors

Not all Old Master drawings owe their preservation to such dramatic circumstances, but by whatever means they were saved, the number of drawings that has come down to us is certainly only a small percentage of the total produced. When drawings were kept, very often it was in appreciation of their intrinsic beauty or for their value as testimonials to the work of a great master, even though the same drawings were not intended to be, nor were collected as, autonomous works of art. This appreciation of drawings emerged in the Renaissance, a time when the artist as an individual had begun to command enormous respect. Thus even a summary sketch or an unfinished study could be treasured as a token of the hand of a celebrated artist, very often by those cultivated individuals who themselves had not the means nor the inclination to commission major works of art.

Artists, and more particularly artists who wrote about art, such as Giorgio Vasari, were especially keen collectors of drawings. The study of drawings was principally a private exercise undertaken in the intimacy of one's own quarters. And as such the drawings themselves were normally well preserved, carefully inserted in albums or portfolios and kept out of direct light on dark shelves or in trunks and chests. Ironically, if a drawing escaped initial destruction, very often it then fared much better than the public image for which it was prepared. For instance a large portion of the important collection of drawings formed by



This caricature portrait of Francesco Maria Ferretti (1652-1737), an ancestor of Duke Roberto Ferretti, by Pier Leone Ghezzi is dated around the 1720s. The Grand Prior of England was commander of the Papal fleet from 1696 to 1721, and carried out forty naval campaigns, including the successful blockade and defeat of the Turks at Corfu.

Pier Leone Ghezzi (above) (Italian, 1674-1755), *The Grand Prior Francesco Maria Ferretti (1625-1737)* (detail); pen and brown ink, 32.4 x 22.5 cm. Collection Roberto Ferretti di Castelferretto.

Pietro da Cortona (right) (Italian, 1596-1669), *Study of a Head*; black chalk, 190 x 168 mm. Collection Roberto Ferretti di Castelferretto.

Vasari has come down to us perfectly intact. Only in the eighteenth century, when it became increasingly fashionable to frame works on paper, were drawings submitted to the devastating effects of prolonged exposure to sunlight. With the display of drawings in frames, artists also began to treat their drawings as independent works of art, and it is not surprising, then, that a greater number of eighteenth-century drawings bear signatures. Whether conceived as part of an artist's daily working procedures or as an autonomous work of art, Old Master drawings afford an unusually candid glimpse of an artist's creativity, and they have long been treasured as such.

The opportunity to participate in this intimate artistic experience is splendidly furnished by the exhibition *Italian Drawings from the Collection of Duke Roberto Ferretti*. About seventy drawings of outstanding quality by many of the most celebrated Italian artists of the sixteenth to the eighteenth century are included. The drawings have been selected from the collection of Roberto Ferretti di Castelferretto,

who during the last ten years has assembled – mostly by astute purchases at the auction houses in London – a large group of Italian drawings of outstanding distinction. From a family whose history is intimately interwoven with the beautiful port city of Ancona on the Adriatic Sea, Duke Ferretti has business interests in various parts of the world, including Canada, where he now maintains a residence.

Inspiration for collectors

The exhibition begins with works by the school of Raphael, including a red chalk drawing by Polidoro da Caravaggio possibly for a façade fresco in Rome, and a monumental pen and ink drawing by Giulio Romano for his famed Room of the Giants in the Palazzo del Te, Mantua. The Venetian school is represented by a superb sheet showing a number of studies of the rape of Ganymede, and somewhat unexpectedly, alongside

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A Gallery Portrait

AGO's Man Behind the Scenes

DURING INSTALLATION OF MAJOR EXHIBITIONS, TONY JONES, AGO's Deputy Chief Curator, is best compared to a conductor of a symphony orchestra or to a big time director on a movie set.

It is early Thursday morning at the curatorial offices at the Art Gallery of Ontario. Anthony Jones, Deputy Chief Curator/Administration has been at his desk since 8:30 am, gearing up for another busy day.

This particular morning he is occupied with trying to complete the individual balance sheets for budget proposals of upcoming exhibitions. But the phones are already ringing – somebody from Technical Services is calling – it looks as if extra reinforcing brackets are needed for the installation of a contemporary sculptural work. Could Tony come down to take a look? The curator from the Dallas Museum of Art is on the other line. He is concerned about the final shipping arrangements for an upcoming exhibition soon to arrive at the AGO from his institution. Tony is able to reassure him that everything is right on schedule.

At 10:00 am Tony is off to a meeting with the Director, Mr. Withrow, and representatives of the Education Division, to discuss the hanging of the four magnificent Canaletto paintings, which recently arrived



Tony Jones, Deputy Chief Curator/Administration.

at the Gallery on loan from an important private collection.

The balance sheets require some more attention, but by 11:00 am, Tony is on his way to the penthouse, where Cathy Studley and Julie Stone from Education

are waiting for him to look at a dance floor stored there. They proceed down to the Walker Court to find out how the floor could be used for possible dance performances during March Break.

Proofreading of the balance sheets will have to wait until after lunch. The drawings for new signs in the galleries must be discussed with the designers in the Promotion Department, and cheque requests and invoices need urgent attention.

At 2:00 pm Tony must meet with Francis Brown from Education again to discuss the rearranging of Old Masters in the galleries, temporarily disrupted by the hanging of the Canalettos. Technical Services needs information how to proceed with the installation.

Finally the balance sheets receive a last check late in the afternoon, just in time for a meeting with Norman Walford, Chief of Administration at the Gallery. The meeting goes on past 5:00 pm.

A full, busy day you say! Not especially. Not in comparison to installation time of major exhibitions. During those days Tony Jones is best compared to a conductor of a symphony orchestra or to a big time director on a movie set.

These comparisons are not as far-fetched as you might imagine. For Anthony A.D. Jones has come to the Art Gallery of Ontario after extensive experience in theatre production. A mechanical engineer, with an engineering diploma from the University of Toronto,

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The Art and Enterprise of William Notman

BY KAREN FINLAY

IN THE EARLY DAYS OF PHOTOGRAPHY William Notman's Montreal studio became the centre of a thriving business enterprise well known for its innovative techniques and bold yet sensitive photographic style. *William Notman: The Stamp of a Studio*, Gallery E, November 2 through December 15; Organized and circulated nationally by the Art Gallery of Ontario in conjunction with the McCord Museum, McGill University.

William Notman came to Montreal from his native Scotland in 1856 and soon after his arrival started a photography studio which rapidly became the largest and most popular establishment of its kind in Canada. Although the business started out as a one-person operation, the demand for Notman's portraits and views was such that by 1864, when the first records are available, there were thirty people on staff, and by 1870, the number had risen to fifty-five. The enterprise would eventually spread some twenty branches throughout eastern Canada and the United States.

Given the immensity of the Notman photographic operation and the sheer volume of photographs produced—approximately 400,000 negatives are recorded by the Montreal studio alone—it seems surprising that for a long time it was widely believed that all photographs bearing the Notman studio stamp were by William himself. In the last twenty years, however, the nature and scope of the vast Notman enterprise have begun to be understood and the identity of the individuals who worked under the Notman aegis were finally revealed.

Innovative studio techniques

This exhibition, guest-curated by Stanley Triggs, Curator of Photography, Notman Photographic Archives, McCord Museum, McGill University, examines the career of several of the photographers in the Notman firm to whom specific bodies of work can be attributed: Benjamin Baltzley, William McFarlane Notman, and William Haggerty.

Until now little has been known about the early life of William Notman himself. He was born in Paisley, Scotland in 1826 and entered the family wholesale drygood business in Glasgow as a partner with his father. It is documented that he practised photography as an amateur in Scotland before emigrating to Canada. Shortly after his arrival he opened a photography studio and quickly received both popular and critical acclaim.

Contributing to his rapid success was a commission he received in 1858 from the Grand Trunk Railway to photograph the construction of the Victoria Bridge, connecting the Island of Montreal to the south shore of the St. Lawrence River. At the time, the structure was the longest covered bridge in existence and considered a feat of modern engineering. Notman's photographs, taken over a two-year period and under physically arduous conditions, typify the style he and his firm became known for: direct, bold, even stark, yet capturing subtleties of form, texture, and light.

The Notman firm went on to be known for its innovative studio techniques. Their famous hunting and trapping series, for example, included a night scene of



William Notman was born in Paisley, Scotland in 1826. His family moved to Glasgow in 1840, where he subsequently became a partner in his father's drygood business. He fled Scotland in 1856 after being discredited for trying to save the family business from bankruptcy by questionable means. Little is known about his early training in photography in Scotland, but certainly there were ample opportunities for him to study it there, as practice of the recent invention had come early to the north of Britain. Within months of his arrival in Montreal, Notman started his photographic studio. He went on to become a prominent member of the Montreal community as a photographer, patron of the arts, and entrepreneur. He died in Montreal in 1891.

Notman Studio, (above) William Notman, 1868; modern print, 22.9 x 16.8 cm. Notman Photographic Archives, McCord Museum, McGill University, Montreal.



William Notman (Canadian, 1826-1891), Mrs. Mackenzie in Allan's Conservatory, 1871; modern print on gold-toned print-out paper, 24.1 x 18.8 cm (image). Notman Photographic Archives, McCord Museum, McGill University, Montreal.

a group around a campfire illuminated by a magnesium flare. A popular and lucrative production was the composite photograph, made for sports clubs, political groups, schools, and wealthy families, and often containing as many as 300 individual full-length portraits cut out and pasted on a painted background. The Notman staff also spent much of their time outside the studio. Notman negotiated with such organizations as the Canadian Pacific Railway and the Geological Survey of Canada a number of mutually beneficial photographic expeditions across Canada.

Photographs coloured by artists

The exhibition, *William Notman: The Stamp of a Studio*, is comprised of approximately 150 photographs, primarily vintage prints, or where unavailable, modern prints from the original glass negatives. In addition to portraits and genre, the exhibition includes a generous selection of photographs from such

major expeditions as Benjamin Baltzley's trip into the heart of British Columbia in 1871 and William McFarlane Notman's journeys through Western Canada between 1884 and 1909. Also included is a group of rare hand-coloured photographs, painted by artists such as John Fraser, Henry Sandham, and James Weston, who were full-time members of Notman's staff. A generously illustrated book of approximately 175 pages, co-published by the Art Gallery of Ontario and Coach House Press, Toronto, accompanies the exhibition.

The exhibition is sponsored by **Dynamic Funds Management Ltd.**, with the support of the Museum Assistance Programmes of the National Museums of Canada and the Ontario-Quebec Permanent Commission.

Karen Finlay, Assistant Curator, Exhibitions, is coordinator of the exhibition.

William Notman: The Stamp of a Studio, Gallery E, November 2 - December 15

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these, a study of the *Last Supper*. Among the important seventeenth-century drawings are a particularly beautiful head of an angel by Pietro da Cortona for the fresco on the ceiling of an important Roman church, a pair of studies of men in complementary attitudes in wild landscapes by Salvator Rosa, and a hitherto unknown study by the great Baroque sculptor, Gian Lorenzo Bernini, of the figure of Fame or Victory for a tomb which was never constructed. An architectural study by Luigi Vanvitelli for renovations commissioned during the 1740s to Duke Ferretti's ancestral home in Ancona is also included; the drawing was discovered only recently in a Toronto collection.

Altogether, the exhibition is a tribute to the sure sense of art history, and to the cultivated taste and discriminating eye of Duke Ferretti. It proves that today, when great works appear ever more scarce on the international art market, a collection of drawings of outstanding quality and exemplary representativeness can still be assembled.

After closing at the Art Gallery of Ontario, *Italian Drawings from the Collection of Duke Roberto Ferretti* will be shown at The Pierpont Morgan Library, New York. A fully illustrated catalogue is available at The Book Shop. The exhibition is generously supported by the Chubb Insurance Company of Canada, Toronto.

David McTavish, Guest Curator of the exhibition, is Associate Professor of Art History at Queen's University, Kingston.

Italian Drawings from the Collection of Duke Roberto Ferretti, Margaret Eaton Gallery, October 26 - January 5

MAN BEHIND THE SCENES continued from p. 1

Tony is also a Theatre Production graduate of the National Theatre School.

One of the most recent and undoubtedly most memorable theatre project that he worked on as stage manager was the elaborate 12-hour presentation of Murray Schafer's epic fantasy, *RA*, which recreated the ancient Egyptian Sun God's travels through the Underworld in and around the Science Centre in the Spring of 1983.

How does a young engineer, coming from a family of engineers, end up working in the theatre and the arts? The love of theatre was implanted in Tony during his university years, when he got involved with student productions at Hart House. He never could leave the theatre after that. Even while working as a consulting engineer, designing air conditioning equipment during the day, all his spare time was spent in the theatre. Soon something had to go. The commitment to the theatre was stronger, and the arts won over science, at least for the time being.

Tony feels that there are a lot of similarities in preparing for a theatre production and for an art exhibition. A large part of both jobs centre around the creation, supervision, and administration of budgets, and the planning and management of the physical production itself. The main concern always is to make the flow of information as smooth and quick as possible.

Earlier this year, the major contemporary art exhibition *The European Iceberg* has put to test Tony's coordinating skills just like any major theatre production. He remembers this exhibition as the most exciting and challenging project he has so far undertaken at the AGO. Working with artists who created special installations at the Gallery was the most rewarding part of the experience.

This mammoth exhibition also tested Tony's ingenuity and know-how as an engineer. In addition to three men experienced in erecting tombstones, the entire Technical Services crew was needed to help raise the large granite slab in Giovanni Anselmo's installation in front of the Walker Court. One of the works by Rebecca Horn was so heavy that special reinforcement had to be built into the wall to support it. But nothing could have prepared even Tony for the problems that arose with another work of Rebecca Horn. During the mounting of her sculpture *Pendulum*, the large egg that was part of the work exploded in the hands of one of the preparators, exuding the most atrocious odour imaginable. Soon the search was on for another large speckled egg, until one was finally found in a restaurant in Chinatown.

The eighty large earthenware pots that were part of Giuseppe Penone's installation of live trees and sculpture had to be filled with earth. The bags of earth arrived on time according to schedule, but were frozen solid and had to be broken apart by a pick axe. Just before the exhibition was to be opened for a special Press Preview, AGO staff were still seen hauling bags of earth across the Gallery.

Tony Jones' talent and experience in the theatre arts are not wasted at the AGO. During last year's popular *Celebration* festivities he delighted young visitors as a convincing Snowman. His makeup was so excellent that children who were to have their pictures taken with him and his lovely Snow Queen approached with considerable awe and apprehension. Who knows, later this month during the upcoming *Celebration* weekend, if you should happen to meet a living Christmas Stocking, you might just be saying hello to the AGO's Deputy Chief Curator/Administration, Anthony Jones.

Editor

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Tuesday through Sunday Gallery talks twice daily. For detailed descriptions of programs consult the Events listing on page 4 and 5.	Gallery closed Mondays. Shops and restaurant open.				Film <i>Civilisation Series / The Worship of Nature</i> 12:15 pm	Exhibition William Notman / opens
Exhibition Eric Fischl / closes Lecture Anne Langton / The Grange Stanley Triggs / 2:30 pm Film Douglas Sirk Retrospective <i>Schlussakkord</i> / 12:00 pm <i>La Habañera</i> / 4:30 pm <i>Zu Neuen Ufern</i> / 7:00 pm		Lecture Anne Langton / The Grange 11:00 am	Film Douglas Sirk Retrospective <i>Stahl's Imitation of Life</i> / 7:00 pm <i>Sirk's Imitation of Life</i> / 9:00 pm	Art & Aperitif 5:30 pm New Members' Party 5:30-7:00 pm	Film <i>Civilisation Series / The Fallacies of Hope</i> 12:15 pm	Exhibition Object and Reference / opens
Concert Martin Beaver & Vera Danchenko 3:00 pm Film Douglas Sirk Retrospective <i>Summer Storm</i> / 1:00 pm <i>Shockproof</i> / 4:00 pm <i>All I Desire</i> / 7:00 pm			Art in the Morning <i>Late Works of Lisner & Harris</i> / 9:30 am <i>Stahl's Magnificent Obsession</i> / 7:00 pm <i>Sirk's Magnificent Obsession</i> / 9:00 pm Special Evenings for Members <i>The Later Works of Lisner & Harris</i> / 6:15 pm	Art & Aperitif 5:30 pm Lecture Paul Emile Borduas / François Marc Gagnon 8:00 pm	Film <i>Civilisation Series / Heroic Materialism</i> 12:15 pm	
Sunday Start with Art Early 20th Century Sculpture / 11:00 am Film Douglas Sirk Retrospective <i>All That Heaven Allows</i> / 1:00 pm <i>Has Anybody Seen My Gal</i> / 2:30 pm Lecture by Raja Silverman / 4:30 pm <i>Written on the Wind</i> / 7:00 pm Sunday Studio/Activity Centre 1:00-4:00 pm	Art Rental / Rent Off the Wall / opens	Lecture <i>Did The Grange Have a Rose Garden?</i> / The Grange 11:00 am	Film Douglas Sirk Retrospective <i>Meet Me at the Fair</i> / 7:00 pm <i>Taza, Son of Cochise</i> / 9:00 pm Gallery Hopping / Three Collections of Consequence 7:30 pm	Art & Aperitif 5:30 pm Film <i>Ranch / C. Lowry</i> 7:30 pm		
Sunday Studio/Activity Centre 1:00-4:00 pm Exhibitions <i>Canadian Jungle</i> / closes <i>Atma Buddha Manas</i> / closes Film Douglas Sirk Retrospective <i>A Time to Love & A Time to Die</i> / 1:00 pm 3 short films / 4:00 pm <i>Tarnished Angels</i> / 7:00 pm			Film Douglas Sirk Retrospective <i>Interlude</i> / 7:00 pm <i>There's Always Tomorrow</i> / 9:00 pm	Art & Aperitif 5:30 pm	Chambers: Tracks & Gestures / C. Lowry 12:15 pm	Celebration Weekend

THE COLLECTION IN FOCUS

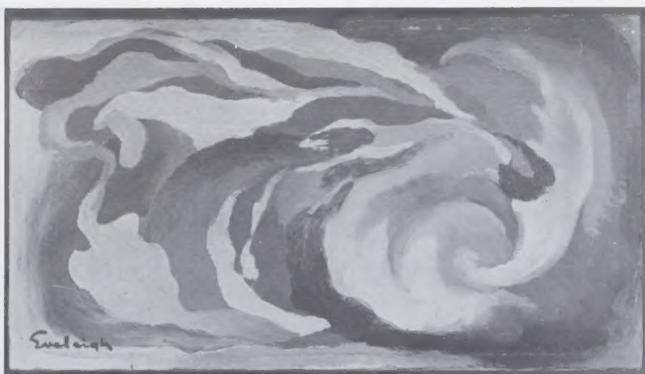
Henry Eveleigh and the European Connection

BY CHRISTINE BOYANOSKI

INSTALLED IN THE JOHN RIDLEY GALLERY OF THE CANADIAN wing are two newly acquired works by the Montreal artist Henry Eveleigh (b. 1909): *Odalisque*, 1938, and *Emotion No. 6*, 1945, both oil on panel. This gallery has been divided in such a way as to exhibit the work that was done in different regions of the country in the 1930s and 1940s: the southern third of the gallery features artists like Emily Carr, Fred Varley, Jock Macdonald, Miller Brittain, and independents such as L.L. Fitzgerald of Winnipeg and David Milne. The remaining area has been divided between Toronto and Montreal. The contrast in the type of work being done in the two major art centres is made more obvious by their close juxtaposition – Toronto was more conservative, perceived as being 'still under the thrall of the Group of Seven,' as one contemporary reviewer put it, in spite of the presence of some truly original talents like Pegi Nicol MacLeod. The more progressive Montreal artists of the day looked to Europe for their inspiration.

Henry Eveleigh is included in this group of Montreal artists. Known primarily as a commercial designer, he taught poster design at Montreal's École des beaux-arts beginning in 1947, after having won a United Nations poster competition for Canada. Born in Shanghai in 1909, he came to Canada in 1938 after studying at the Slade School of Fine Art in London, then at the Académie des beaux-arts in Paris. His work was included notably in the Canadian exhibition at the Addison Gallery of American Art, Phillips Academy in Andover, Massachusetts in 1942, and was featured in a two-person show held in the Print Room at the Art Gallery of Toronto in 1943.

Eveleigh's work is closely allied with that of other members of the Contemporary Arts Society in Montreal (1939-48), such as Paul-Émile Borduas (whom he first met around 1940 through the French Canadian art historian Maurice Gagnon) and Jean-Paul Riopelle. *Emotion No. 6*, in particular, a swirling mass of amorphous forms converging on the right-hand side of the picture plane, is reminiscent of Borduas's *Palette d'artiste surréaliste ou Etat d'âme*, 1945, in the Musée d'art contemporain, Montreal.



The earlier *Odalisque*, 1938, was executed in an entirely different vein. Whereas the more successful *Emotion No. 6* was touched by the Surrealism and the Expressionism of artists like Wassily Kandinsky and Rudolf Bauer, the *Odalisque* was done in the spirit of second-generation Cubists like Albert Gleizes, Jean Metzinger, and the sculptor Jacques Lipchitz, with its overlapping, transparent forms. The connection to Cubism is tenuous, however, *Odalisque* being an academic nude (he did study at the Slade under Randolph Schwab), treated with a decorative cubistic overlay. This work was typical of what he was doing at the

Above: Henry Rowland Eveleigh (Canadian, b. 1909), *Emotion No. 6*, 1945; oil on panel, 26.5 x 46.8 cm. Collection AGO, purchase, 1985.

Left: Henry Rowland Eveleigh (Canadian, b. 1909), *Odalisque*, 1938; oil on panel, 30.4 x 40.7 cm. Collection AGO, purchase, 1985.

time. Between *Odalisque* and *Emotion No. 6*, Eveleigh painted in the style of English surrealists like Paul Nash.

Both works were painted using the 'Maroger' medium, a gel that Eveleigh discovered in London, and that was introduced to the United States in the 1940s by Jacques Maroger. Maroger was the former technical director of the Laboratory of the Louvre who claimed to have rediscovered the secret medium used by the Old Masters but lost since the seventeenth century. This was disputed by specialists and not considered technically sound; however, Eveleigh favoured it because it provided immediate body, dried rapidly, and retained the freshness of colour over the years. He pointed out that using a strictly oil medium was a deterrent to painting rapidly, since cracking occurs if one layer of paint is applied over another that has not been permitted to dry thoroughly. The works as they appear today are in good condition.

These works indicate how differently artists grasped European modernism, thereby broadening our understanding of Canadian painting at the same time.

Exhibitions

Canadian Jungle: The Later Work of Arthur Lismer

Sam and Alaya Zacks Wing through November 24
The exhibition is second in a series which challenges the general view that the work of the various members of the Group of Seven declined in quality following the dissolution of the Group in 1932. *Canadian Jungle* follows Lismer's later career as an important art teacher and focusses on the development of his art alongside his teaching activities. His discovery of the great rain forests of the Pacific Coast opened a flood of highly expressive work during the fifties. Largely hitherto unknown, it is the crowning achievement of a life's work. Organized and circulated nationally by the ACO. The exhibition is made possible by a generous grant from the Chemical Bank of Canada and National Museums of Canada.

Atma Buddhi Manas: The Later Work of Lauren S. Harris

Sam and Alaya Zacks Wing through November 24
The exhibition examines the post-Group of Seven works of Lauren Harris, and traces his development as one of Canada's first important abstract painters. The approximately 80 works in the show demonstrate how Harris's commitment to abstraction grew out of earlier artistic concerns, and evolved through compositions abstracted from the Canadian landscape, influenced by nationalistic feelings, Eastern thought, and contemporary abstract art. Organized and circulated nationally by the ACO. The exhibition is made possible by a generous grant from the Chemical Bank of Canada.

Eric Fischl: Paintings

Gallery of Contemporary Art through November 3
Guest curator Bruce W. Ferguson presents about 20 recent, large-scale, figurative paintings of New York artist Eric Fischl, which depict provocative views of middle-class America. In his often disturbing and highly charged paintings, Fischl focusses on a wide range of suburban images of social and personal alienation, sexual ambiguity and ceaseless quest for diversion. Organized and circulated by the Mendel Art Gallery.

Eric Fischl: Selected Drawings

Restaurant Corridor through November 3
A selection of drawings by New York painter Eric Fischl, from Toronto collections, complementing his exhibition of paintings installed in the Gallery of Contemporary Art.

Italian Drawings from the Collection of Duke Roberto Ferretti

Margaret Eaton Gallery through January 5, 1986
An exhibition of sixty-seven Old Master Italian drawings from the private collection of Duke Roberto Ferretti. Duke Ferretti, a Canadian citizen, has been systematically assembling a collection of 16th-18th century Italian drawings over the past decade which have been described by specialists as the finest collection of its type being formed today. Beautiful sheets by Paolo Veronese, Ludovico Carracci, Pietro da Cortona, Salvator Rosa, G.B. Tiepolo, and many others will be included.

Organized by the Art Gallery of Ontario and curated by Dr. David McIlwain. Sponsored by Chubb Insurance Company of Canada.
The exhibition will be held at The Pierpont Morgan Library in New York from February 14 - April 20, 1986.

William Notman: The Stamp of a Studio

Gallery E November 2 - December 15
William Notman came to Montreal from his native Scotland in 1856 and soon after his arrival started a photography studio that rapidly became the largest and most popular

establishment of its kind in Canada. This exhibition, guest curated for the ACO by Stanley Triggs of the McCord Museum, McGill University, examines the studio of Notman and his staff and their multifaceted production which included not only portraits and views from across Canada, but also composite and painted photographs. Sponsored by Dynamic Funds Management Ltd., with the support of the Museum Assistance Programmes of the National Museums of Canada and the Ontario-Quebec Permanent Commission. Organized and circulated nationally by the ACO in conjunction with the McCord Museum, McGill University 1985-86.

Henry Moore Drawings from the Permanent Collection

Trier Gallery through December 8
A small but comprehensive selection of drawings shows Henry Moore's development as a draftsman, and includes several of the famous shelter drawings.

Object and Reference: Sculpture from the Canadian Contemporary Collection

Gallery of Contemporary Art November 9 - February 2, 1986
Works by Snow, Carr-Harris, Magor, Collier, David, Rabinowitch, and Royden Rabinowitch display the characteristics of two dominant directions of sculptural inquiry over the past two decades.

Permanent Collection

Walker Court, Wood, Fudger, Laidlaw, and Leonard Galleries
Fourteenth through 20th-century paintings from the Gallery's Permanent Collection and long-term loans; 19th and 20th-century sculpture and major paintings from the Contemporary Collection.

Georgia Ridley, John Ridley, and J.S. McLean Galleries
Selections of Canadian historical art from the Permanent Collection.

Signy Eaton Gallery
Selections of Canadian contemporary art from the Permanent Collection.

Henry Moore Sculpture Centre
Plasters, bronzes, and graphics from the Gallery's Moore Collection.

Walter Trier Anteroom
Selections from the Trier-Fodor Foundation Gift.

Print and Drawing Galleries
Selections from the Permanent Collection and loans.

Extension Services

The following exhibitions will be circulated by Extension Services during November. Please note that dates are subject to change.

Augustin Anaituq
Kitchener Waterloo Art Gallery through November 3

Fashion Covers: 1910-1925
New College, Toronto through November 7

Henry Moore: Sculpture, Drawings and Prints from the Collection of the Art Gallery of Ontario
The Gallery/Stratford through November 24



Installation by Miho Sawada, Artists with their Work program.



Paul-Emile Borduas (Canadian, 1905-1960), *Abstraction*, 1942, gouache on paper, 59.2 x 43.5 cm. Collection Art Gallery of Ontario, gift from the Junior Committee Fund, 1977.

Norman Cohn: Portraits
Mendel Art Gallery, Saskatoon through November 24

Edouard Boubat: A Portfolio of Photographs
Aurora Public Library November 12 - December 12

Toronto Painting '84
Art Gallery of Windsor November 17 - December 15

Contemporary International Prints from the Gift of Mr. and Mrs. Neville Burston
Art Gallery of Peterborough November 21 - December 15

Fashion Covers: 1910-1925
Art Gallery of Northumberland, Cobourg November 22 - January 5, 1986

"Artists with their Work" Programs

Sybil Goldstein: Painting and Drawing
The Station Gallery, Whitby November 2-24

Spring Hurlbut: Installation
White Water Gallery, North Bay November 5-26

Renée Van Halm: Installation
Art Gallery of Algoma, Sault Ste. Marie November 7 - December 8

Judith Doyle: Film Screening
Article Inc., Windsor November 13

Robert Wiens: Installation
CMA Exhibition Gallery, Sir Sandford Fleming College, Peterborough November 19 - December 13

Sandra Meigs: Film Screening
Article Inc., Windsor November 20

Janis Hoogstraten: Painting
Laurentian University Museum and Arts Centre, Sudbury November 20 - December 15

Fast Würms Films: Film Screening
S.A.W. Gallery, Ottawa November 22

Ross McLaren: Film Screening
S.A.W. Gallery, Ottawa November 26

Fast Würms Films: Film Screening
Article Inc., Windsor November 27

Martha Davis: Film Screening
Article Inc., Ottawa November 29

Lectures

William Notman's Staff and Studio
Stanley Triggs, Curator, Notman Photographic Archives, McCord Museum, McGill University
The Jackman Hall
Thursday, November 3, 2:30 pm
Guest Curator Stanley Triggs will discuss a selection of historic photographs from the current exhibition. Free with admission.

The Philip G. McCready Annual Memorial Lecture on Canadian Art:
"The Mythology of Saint-Hilaire in Paul-Emile Borduas's Abstractions"
François Marc Gagnon, Département d'Histoire de l'art, Université de Montréal

The Jackman Hall
Thursday, November 14, 8:00 pm
The fourth in this distinguished series of annual lectures focusses on Paul-Emile Borduas. Charter member of the Contemporary Arts Society in Montreal and founder in the 1940s of the Automatisme group of painters, Borduas is one of Canada's most outstanding modernists. Professor Gagnon explores how the seemingly abstract paintings of

Borduas reveal a hidden iconography inspired by the landscape of Saint-Hilaire, the village where he was born and lived most of his life.
A distinguished Borduas scholar, Professor Gagnon was educated in Canada and France and is currently Professor of Art History at the University of Montreal. In addition to editing numerous academic journals, Professor Gagnon has been published on subjects ranging from early art activity in Canada to the French modernist painter Jean Dubuffet. His critical biography of Paul-Emile Borduas won the 1978 Governor-General's Medal, Canada's most prestigious literary award. Professor Gagnon's work has earned him a reputation as one of this country's most important art historians.
Free admission; however, tickets are required and may be obtained in advance at the Information Desk.

Talks and Tours

Gallery Talks are free with admission and make visits more enjoyable through stimulating discussion. Topics are available at the Information Desk. Join us during September:
Tuesday to Thursday at 12:15 pm and 2:00 pm
Thursday at 7:30 pm
Friday at 11:15 am* and 2:00 pm
Saturday at 2:00 pm** and 4:00 pm
Sunday at 1:00 pm and 4:00 pm
Sunday "Talk of the Week" by
Gallery staff at 2:00 pm
*Artful Conversation, a program offered every Friday, features a half-hour Gallery Talk followed by an informal discussion over complimentary coffee.
**On the last Saturday of each month, this talk will be signed for the hearing impaired.

Sunday Concerts

Sunday Concert Series
The Royal Conservatory of Music joins with the ACO to hold Sunday concerts at the Gallery which highlight performers from the Conservatory.
The second concert to be held in the Walker Court on November 10 at 3:00 pm features Martin Beaver,

violin and Vera Danchenko, piano. The program will include works by Bach, Paganini, Beethoven, Saint-Saëns.

This series is made possible through the generous support of Northern Telecom.

Activity Centre

Sunday Studio
Sundays, November 17, 24, 14 pm
A free studio art drop-in program for all ages. Artists' materials available for drawing, painting, print-making, and sculpture. Activities under the guidance of Gallery School artists, guest artists from the ethnic community invited for demonstrations. Children under 12 must be accompanied by an adult. Recreation groups, clubs, or organizations cannot be accommodated.

The Grange

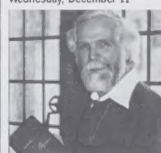
Built c. 1817, The Grange is an important part of Ontario's heritage. Once a centre of social and political life in Upper Canada, it is now among the most popular museums in Toronto.

Lecture Series
The Grange Music Room, 11:00 am
Tickets must be obtained in advance from The Grange. See instructions for ordering on page 6. Tickets are \$7 for Members and \$10.50 for non-Members.

A luncheon/lecture series on 19th-century gentilewomen takes place in The Grange, one of the earliest Georgian homes in the town of York. Lectures are followed by an informal luncheon presented by The Grange Volunteer Committee.

Anne Langton: *Gentlewoman of the Backwoods*
Tuesday, November 5
Did The Grange Have a Rose Garden?
Tuesday, November 19
Christmas Traditions
Tuesday, December 3

Evening Lecture
Christmas with Hans Christian Andersen
The Grange Music Room, 7:30 pm
Wednesday, December 11



Daniel Hyatt

Another first for The Grange - Daniel Hyatt, in his sixth annual appearance at The Grange, unveils his new one-man theatrical presentation *H.C. Andersen - in Person*. Dressed as the great writer, Hyatt will tell Andersen's Christmas stories and recount events that relate to the life and times of Andersen and his close friend Charles Dickens.

Gallery Hopping

Three Collections of Consequence
Wednesday, November 20
The internationally known Jane Corbin Gallery offers us an historic glimpse of the 19th century with platinum prints by photographer Peter Henry Emerson. Next door Klonadis Inc., a leading Toronto gallery welcomes us with a fine collection of contemporary painting and sculpture. Citibank, in its newly expanded offices, shares with us its corporate collection. Refreshments will be served.
Meet at 144 Front Street, just west of University Avenue at 7:30 pm. Tickets are \$8 and may be purchased from the Volunteer Office. See instructions on page 6. Members may purchase up to 4 tickets. A project of the Volunteer Committee.

GIFTS FROM THE BOOK SHOP

A fine selection on the visual arts

Christmas Recordings from CAEDMON

Gifts to cherish the whole year through!

A Perennial Favourite of All Ages The Nutcracker



by E.T.A. Hoffmann with the complete Tchaikovsky ballet score. Michael Tison Thomas conducts the Philharmonia Orchestra with the Ambrosian Children's Choir.

This marvelous, magical tale comes to life in this new recording of the entire ballet score, with Christopher Plummer reading the story of Clara, the little girl who receives a magical nutcracker from her grandfather. The recording is graced with cover art by Maurice Sendak and a program booklet with Sendak's introduction. 3 LPs, attractively boxed.

A Timeless Best Seller

A Child's Christmas in Wales



In 1952 Caedmon launched its very first spoken word recording - Dylan Thomas reciting *A Child's Christmas in Wales*. Thirty-three years after its release, this Christmas favourite still tops our best-sellers chart. LP

The World's Best-Loved Bear Paddington for Christmas

Features assorted escapades of the best-of-bears in the worst-of-situations, comically brought to life by his creator, Michael Bond. LP



A Yuletide Classic

A Christmas Carol

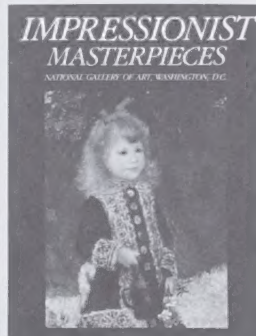
Dicken's story is brought enchantingly to life by Tony Award winner Tom Conti. In a most infectious reading, this actor causes Dicken's characters - the ghost of Christmas, Fezziwig, the Cratchets and Tiny Tim - to come marvelously alive! LP

Let the Caedmon label introduce your children to the wonderful world of Christmas. You'll find these and many more delightful Caedmon recordings in The Gallery's Book Shop. \$12.00 each

COLLIER MACMILLAN CANADA

Impressionist Masterpieces: National Gallery of Art, Washington

JOHN HOUSE



A selection of 48 masterpieces by Renoir, Monet, Degas, van Gogh, and others. A time line places these paintings in context, giving the significant historic, cultural, and artistic events of the year in which they were painted. In his introduction, William James Williams of the National Gallery sketches the history of the Impressionist movement and tells how the National Gallery's impressive collection was formed.

70 b/w and 48 colour plates,
128 pages, 22.9 x 30.5 cm
ISBN 0-88363-485-6 Hardcover
\$37.50

METHUEN PUBLICATIONS

The English Country House: A Grand Tour

GERVAE JACKSON-STOPS AND
JAMES PIPKIN

The English Country House A Grand Tour



The unparalleled architectural and decorative richness of the English country house is the theme of this stunning book. The authors take each type of room and illustrate how its use and decoration has developed from medieval times to the Neoclassical Georgian mansion. Architecture, painting, sculpture, wood carving, plaster and metal work are all considered, with examples of the best and most archetypal houses illustrated in full colour.

This book accompanies one of the largest exhibitions ever to be mounted at the National Gallery of Art, Washington, DC - *The Treasure Houses of Britain*, which runs during the winter of 1985/86.

180 colour plates, 240 pages,
25.4 x 26.0 cm
ISBN 0-297-78680-6 Hardcover
\$29.95

Jackson-Stops is curator of the exhibition while Pipkin is principal photographer for both the book and exhibition.

FIREFLY BOOKS

Kenojuak

A retrospective of the work of
Canada's most renowned Inuit artist
JEAN BLODGETT



A tribute to the life and work of one of the most celebrated and prolific Inuit artists, the visionary printmaker from Cape Dorset, best known for her *Enchanted Owl* image. This handsome volume includes reproductions of every print Kenojuak has produced up to 1980, many of her drawings, and photographs of her sculpture.

The text is a full-length biography, filled with insights and peppered by Kenojuak's own candid comments. *Kenojuak* is a visually stunning and richly documented work, a unique addition to any art book collection.

Over 160 colour plates, 256 pages,
22.9 x 30.5 cm
ISBN 0-920668-31-3 Hardcover
\$49.95

UNIVERSITY OF TORONTO PRESS

The Malcove Collection

EDITED BY SHEILA D. CAMPBELL

The Malcove Collection



The magnificent art collection of Dr. Lillian Malcove, the late New York collector, consists of 513 pieces: paintings, drawings, furniture, icons, manuscripts, and textiles, as well as works in terracotta, glass, bronze, stone, enamel, ivory, silver, and gold. They represent a vast range of art history, from prehistory to the 20th century, with emphasis on Byzantine and Medieval periods. The first exhibition of the collection will be presented in two parts, in October 1985 and February 1986, at the University of Toronto's Barmie Gallery.

This companion illustrates each piece in the collection. Extensive descriptions, identifying and evaluating the objects, have been provided by scholars who represent diverse areas of expertise in art and archaeology.

525 b/w plates, 432 pages,
20.3 x 27.3 cm
ISBN 0-8020-3424-1 Hardcover
\$60

McCLELLAND AND STEWART

Ansel Adams: An Autobiography

ANSEL ADAMS WITH
MARY STREET ALINDER

ANSEL ADAMS An Autobiography



Ansel Adams' prodigiously illustrated autobiography was completed just prior to his death in 1984. Here, not only in his own words but also in photographs known the world over (and many others never before published), this extraordinary man steps forward to share with us his love of music, the beauty of the wilderness and that clear-eyed vision that saw beyond the mountains into the heart of America.

270 b/w plates, 416 pages,
22.9 x 26.7 cm
ISBN 0-8212-1596-5 Hardcover
\$70

The Nutcracker

VERONICA TENNANT
ILLUSTRATIONS BY TOLLER CRANSTON

The *Nutcracker* tale has thrilled millions of children and adults alike since its creation in the early eighteenth century. Now two outstanding artists have combined talents to create a uniquely beautiful rendering of this enduring classic. Veronica Tennant, principal dancer of the National Ballet of Canada, has woven her own captivating version of a young girl's journey into adulthood one Christmas. Toller Cranston's exuberant full-colour illustrations interweave with text to produce a stunning gift book in time for the holiday season. 18 b/w and 20 colour plates, 48 pages, 23.5 x 26.7 cm
ISBN 0-7710-2316-2 Paperback
\$19.95

PRENTICE-HALL CANADA INC.

Across the Table: An Indulgent Look at Food in Canada

CYNTHIA WINE
ORIGINAL WATERCOLOURS BY
MARY PRATT

Well-known food writer Cynthia Wine takes readers on a gastronomic voyage of discovery across Canada. Complementing her warm and affectionate look at regional cuisine are the stunning watercolours of Mary Pratt, one of Canada's premier watercolour artists. Mary's paintings - created especially for this book - reflect her masterful use of light and colour, and add a special dimension to the delightful stories and recipes.

20 b/w and 20 full-colour plates,
224 pages, 19.7 x 25.4 cm
ISBN 013-0036412 Hardcover
\$29.95

317 Dundas Street West
Toronto, Ontario M5T 1G4
Telephone: (416) 977-0414, Ext. 267

Members' Activities

Art & Aperitif

No tickets or reservations needed. Every Thursday at 5:30 pm at the Membership Desk in the lobby, join a team of one of the current exhibitors, and a get-together afterwards in the Members' Lounge. Guests welcome. For topic, call the Information Desk on the day of the tour or pick up the monthly listing.

For the following programs tickets must be purchased in advance. There are no refunds after three working days prior to the scheduled event. To order tickets please follow instructions on page 6. A Member may buy up to four tickets. The following are projects of the Volunteer Committee.

Sunday Start with Art

Coffee, juice, and croissants are served in the Members' Lounge at 11:00 am one Sunday each month, followed by a tour at noon. Tickets are \$5 and should be purchased in advance.

Early 20th-Century Sculpture

Sunday, November 17
The radical transformation in traditional approaches to European sculpture will be explored in works by Picasso, Matisse, Brancusi, Giacometti, and others.

The Grange

Sunday, December 15
Deck the halls! Juice and coffee will be served in the Members' Lounge at 11:00 am prior to a visit and tour of our original art gallery. Enjoy a cup of mulled cider from The Grange kitchen.

Art in the Morning

Coffee in the Members' Lounge at 9:30 am followed by a tour at 10:00 am. Tickets are \$3.50.

Late Works of Lismer and Harris

Wednesday, November 13
Explore the later Post-Group of Seven works of these artists.

Christmas at The Grange

Wednesday, December 11
Catch the spirit of Christmas past. Join us below stairs at The Grange at 9:30 am for coffee and delicacies from The Grange kitchen. Then follow us in an informal tour of this beautiful house.

Special Evenings for Members

Tickets are \$22.50. If a special diet is required, please inform the Volunteer Office when ordering tickets.

The Later Works of Lismer and Harris

Wednesday, November 13
An exciting insight into the development of the later works of these two outstanding Canadian artists. Explore these exhibitions with curator Dennis Reid at 6:15 pm, followed by dinner in The Restaurant at 7:30 pm.

Christmas at The Grange

Wednesday, December 4
Relive the simplicity and grace of Christmas past with a visit to The Grange. Have a cup of warm mulled cider at 6:00 pm, below stairs, followed by a nostalgic tour of this heritage house. Enjoy a traditional Christmas dinner in The Restaurant at 7:30 pm.

New AGO Members are invited to a special evening on Thursday, November 7 from 5:30 to 7:00 pm. An evening of discovery is planned - gallery talks, films, behind-the-scenes tours, and an informal reception will introduce new Members to the Gallery.

All Members are invited to enjoy the evening and meet our new Members. Please call the Membership Office (977-0414, ext. 285) to request an invitation.

Hands On

A unique opportunity for families to explore art-related activities in an informal, imaginative environment. Children aged 4-12 are invited to come to *Hands On* any Sunday afternoon between 1:00-4:00 pm. Free tickets for hourly sessions are available at the Information Desk. For information, please phone 977-0414, ext. 352.

Supported by George Weston Limited.

Travel AGO

Washington, DC and 'The Treasure Houses of Britain'

February 24-27, 1986
An outstanding city hosts an outstanding collection! From the country houses of Britain come the largest exhibition ever mounted at the National Gallery. Among its masterpieces are works by Holbein, Titian, Rembrandt, and Turner in addition to magnificent examples of silver, porcelain, furniture, and sculpture. A small residential hotel near Embassy Row has been chosen for our visit and private tours of other museums have been arranged.

England: Oxford, Kent, and London

April 23 - May 2, 1986
From townhouse to country house, this tour offers an unusual view of the architecture and artistic tastes of the British gentleman and his family. We will see Baron von Thyssen's Old Master galleries at Daylesford, Blackwell's rare Books at Fyfield Manor, the Saville-West's house and garden at Kingle, and the Churchill family seat at Blenheim. London offers a private contemporary collection and a hidden museum of Victorian life. In between, there is time for pub lunches, several surprise dinners, and a day tour of the ancient coastal villages known as the Cinque Ports. Throughout, our guide will be Alicia Salter, Oxford graduate, Blenheim specialist, and consultant for *The Treasure Houses of Britain* exhibition in Washington, DC. Join us for this delightful spring excursion!

Looking Ahead

The following trips are in the planning stages. Watch for further news:
Japan - Fall 1986
Belgium - Fall 1986

Shops and Services

Gift Certificates are valid for one year and are available in denominations of \$10, \$25, and \$50. Redeemable in all AGO outlets. Art Rental, and The Restaurant.

Art Rental Service

"Rent Off the Wall!"
November 18 - January 5, 1986
Coming soon - a feature of the holiday season - our halls will be decked with an exciting collection of paintings, prints, photographs, and sculpture. Available for rent up to 6 months or for purchase. A project of the Volunteer Committee.

The Impulse Shop

Fabulous, fanciful, fantastic gifts for holiday giving to your friends - or yourself: giant pick-up sticks (3 feet long), creative sculptural toys for the desk or coffee table. Post-Modern hardware for picture hanging: award-winning, internationally designed pieces for the home. Also super stocking stuffers and lots of other great ideas for the children. And for the traditionally-minded The Grange Corner is spilling over. 10% Members discount. A project of the Volunteer Committee.

The Jewellery Shop

For inspired gifts - sterling corkscrews, baby spoons with bells, jewel-like magnifying glasses - visit the Jewellery Shop now. PS. We al-

ways have new fashion and fun jewellery too! A project of the Volunteer Committee.

The Reproduction Shop

Start early and think "art" for Christmas with colourful posters and reproductions - framed or museum mounted - for every age, every taste. 10% Members discount. A project of the Volunteer Committee.

Audio-Visual Centre

The Edward P. Taylor Audio-Visual Centre offers 35mm slides, media kits, and videotapes on a wide variety of art-related subjects, for educational use throughout Canada, for loan or in-house viewing by appointment. Contact us for brochures and ordering information by calling our Loans Consultant at 977-0414, ext. 261.

The Book Shop

We are pleased to offer an increased selection of AGO Collection books as well as the Christmas season. Includes Carr, Knephoff, Milne, etc.
Most are blank inside for your personalized message. At \$8 a box or 80¢ each, prices compare favourably. Early shopping is recommended. Members discount applies to orders over \$5.

Members' Lounge

Meet for drinks or a light luncheon in the elegant room overlooking the Walker Court. Reserved for Members and their guests. A selective menu. Fully licensed. No reservations.

Norma Ridley Reading Room

A quiet space off the Members' Lounge, reserved for reading exhibition catalogues or current art periodicals and magazines.

Membership Desk

This Membership service and information area in the lobby welcomes inquiries, handles new and renewal memberships and gift memberships, and provides information on Members' benefits and programs.

The Coffee Shop

A pleasant snack stop on your AGO tour.

The Restaurant

The popular main floor dining room offers a diverse and moderately priced menu. Our pleasant garden patio is open for lunch or dinner. Fully licensed. Reservations accepted.

Films

Civilisation Series

The Jackman Hall
Presented by the late Sir Kenneth Clark, this personal view of the development of Western civilization is one of the best-known series ever made by the BBC, and is as fresh and fascinating now as when it was first shown. The series was acquired for the Edward P. Taylor Audio-Visual Centre through the generosity of a private donor. Entrance is free with admission to the Gallery.

Join us to view the remaining episodes in which Sir Kenneth Clark explores:

Friday, November 1, 12:15 pm

The Worship of Nature
The rise of a new religion - the divinity of Nature - in the poetry of Coleridge and Wordsworth and the landscape painting of Turner and Constable.



Scene from *Imitation of Life*, screening November 6.

Friday, November 8, 12:15 pm

The Fallacies of Hope
The French Revolution and the Romantic rebellion it spawned in the art of Germaine, Delacroix, Friedrich, and Rodin.

Friday, November 15, 12:15 pm

Heroic Materialism
The modern age of progress and materialism, and the emergence of a new humanitarianism.

Special Screening

Thursday, November 21, 7:30 pm
Ranch
(1965, col., 26 mins.)
Directed by Debra and Christopher Lowry

The premiere of a new film by one of Canada's finest directors of art documentaries. It is an ironic, perceptive, and often humorous look at the Alan Wood Ranch Project, a monumental art piece that artist Wood constructed in the foothills of the Rockies. Unusual in its successful combination of experiential cinema, the Hollywood Western, and the TV medium itself. Screening in The Jackman Hall, admission is free.

Note: *Chambers: Tracks and Gestures* will be screened Friday, November 29 at 12:15 pm in The Jackman Hall.

Douglas Sirk Retrospective

Douglas Sirk began his career in the volatile German Expressionist theatre of the 1920s, only to become a film director when the Nazis interfered with his politically uncomfortable stage productions. A colleague of Brecht and the left-wing intellectuals, Sirk was forced to flee with them to the United States in 1938. His American films retain at least two theatrical influences: a subtle and distancing irony which indicates his critical attitude toward the genre in which he chose to work, and an adroit manipulation of mise en scene which absolutely defines his character's social context, dreams and failures. Dismissed by American critics and audiences as a maker of extravagant "weepies" or "women's films," Sirk's ironic melodramas went largely unnoticed until critics like Jean Luc Godard recognized their brilliance.

Sirk's growing disillusionment with American society ultimately led to his return to Europe in 1958. The subtle irony of his style, reflected in a shot held for a moment too long, a restlessly moving camera, or his Expressed sound effects, was generally unappreciated by contemporary American audiences who Sirk says, "tolerated only the play that pleases, not the thing that disturbs." Nevertheless Sirk's social criticism and elegant style have had a major effect upon political filmmaking in the last two decades, most notably upon Rainer Werner Fassbinder.

Copy and notes for this series have been prepared by University of Toronto doctoral candidate Jeanette Slonowski. Our appreciation to the Goethe Institute Toronto for their assistance in obtaining films and videotapes. Also our thanks to Gail Shiffman of Universal Films.

Admittance to each film is \$4 and a series ticket is \$60. Tickets are on sale in the Audio-Visual Centre, which is open Tuesday to Friday from 11:00 am - 5:00 pm, Thursday to 8:30 pm. Tickets are also on sale one hour before the films outside The Jackman Hall. Entrance is via the McCaul Street doors. All films are directed by Douglas Sirk unless otherwise indicated.

*The first three films are in German with English subtitles.

Sunday, November 3

12:00 pm
"Schlussakkord (Final Accord)"
(1936, b/w, 101 mins.)
With Willy Birgel, Lil Dagover

An enormous commercial success, Sirk considered this early melodrama his first truly cinematic film. It deals with a destitute young mother's struggle to care for her son. Sirk said in reference to it, "the angles are a director's thoughts. The lights his philosophy."

Sunday, November 17

1:00 pm
"All That Heaven Allows"
(1955, col., 89 mins.)
With Jane Wyman, Rock Hudson

This musical deals with the disastrous but often amusing effects of an unexpected inheritance upon a middle class American family.

4:30 pm

"La Habanera (Cruise to Puerto Rico)"
(1937, b/w, 98 mins.)
With Zarah Leander
A characteristic piece of Sirkian social criticism, this film set in an exotic locale is both a love story and an ironic condemnation of the morality of Big Business.

7:00 pm

"To Zenon (Ufern To New Shores)"
(1937, b/w, 106 mins.)
With Zarah Leander, Willy Birgel
Described by its director as a "tragic road," this film incorporates important Sirkian motifs such as the minor and major characters, the love story, the condemnation of the morality of Big Business, and the tradition of Brecht and Weill, not just in the combination of music, songs and dialogue, but in the assemblage of contrasts - of light and class, and geography.

Wednesday, November 6

7:00 pm
"Imitation of Life"
(1934, b/w, 109 mins.)
Dir: John Stahl; with Claudette Colbert, Warren William

This is the first film version of Fannie Hurst's famous novel. The story of a poor working girl who makes good with Beaver's pancake recipe.

9:00 pm

"Imitation of Life"
(1934, col., 125 mins.)
With Lana Turner, John Gavin, Sandra Dee, Juanita Moore
One of Sirk's most ironic comments upon the contradictions of Eisenhower America. The idea of imitation, so central to his art, is beautifully incorporated into the story of a successful actress and her black housekeeper.

Sunday, November 10

1:00 pm
"Summer Storm"
(1944, b/w, 106 mins.)
With George Sanders, Linda Darnell

Based on a short story by Anton Chekhov, an examination of lost innocence and frustrated idealism set against a remarkable recreation of the moral climate of pre-revolutionary Russia.

4:00 pm

"Shockproof"
(1948, b/w, 80 mins.)
With Cornelia Wilde, Patricia Knight
Released from jail, a woman falls in love with and eventually marries her parole officer. After accidentally shooting an ex-lover, they give themselves up. The film's happy ending, forced upon Sirk by the studio, contributed to his growing dissatisfaction with studio filmmaking.

7:00 pm

"All I Desire"
(1953, b/w, 79 mins.)
With Barbara Stanwyck, Richard Widmark
The story of an actress who returns to her home town, "and finds nothing but this rotten, decrepit middle-class family. It's a dark view of the American family as again lightened by a producer who insisted upon a happy ending."

Wednesday, November 13

7:00 pm
"Magnificent Obsession"
(1935, b/w, 112 mins.)
Dir: John Stahl; with Irene Dunne, Rob Staal

Staal's adaptation of the popular Lloyd C. Douglas novel - it is the sentimental story of a drunken playboy who reforms and becomes a doctor to restore the eyesight of a woman he has blinded in an auto accident.

9:00 pm

"Magnificent Obsession"
(1935, col., 108 mins.)
With Jane Wyman, Rock Hudson
"It is a combination of kitsch and craziness, and trashiness. But craziness is very important, and it saves trashy stuff like *Magnificent Obsession*. This is the dialectic - there is a very strong American high art and trash. And trash that contains an element of craziness is by this very quality nearer to art." - Sirk.

Sunday, November 17

1:00 pm
"All That Heaven Allows"
(1955, col., 89 mins.)
With Jane Wyman, Rock Hudson

This musical deals with the disastrous but often amusing effects of an unexpected inheritance upon a middle class American family.

4:30 pm

Lecture by Kaja Silverman, Professor of Film, Simon Fraser University
Author of *The Subject of Semiotics* and an upcoming publication entitled *The Feminine Subject in Cinema*, Kaja Silverman will lecture on Douglas Sirk. Tickets are \$5.

7:00 pm

Written on the Wind
(1956, col., 92 mins.)
With Dorothy Malone, Rock Hudson, Robert Star
A mood of desperation hangs heavily over this examination of a decaying American family. The brilliance of the mise en scene combine with the richness of Sirk's style to make this story of failure one of the most powerful in the American cinema. Critics have declared this film Sirk's masterpiece.

Wednesday, November 20

7:00 pm
"Meet Me at the Fair"
(1952, col., 87 mins.)
With Dan Dailey, Diana Lynn

Sirk describes this musical as "a story about a boy in an orphanage who gets tied up with a couple of show people going to Paris. It's a kind of small town political picture as well. It's about crooked politicians who are diverting funds from the orphanage and who are eventually uncovered and the show business people and the boy."

9:00 pm

"Last Day of Cocliffe"
(1953, col., 77 mins.)
With Rock Hudson
Originally shot in 3D, Sirk claims that 3D was technically the most difficult film that he ever made. As Sirk's only venture into the Western genre, it is notable for its location shooting, improvisations, and cast of non-Hollywood Indians.

Sunday, November 24

1:00 pm
"A Time to Love and a Time to Die"
(1957, col., 133 mins.)
With John Gavin, Lili Polver

Although this film is not specifically about World War II, its mise en scene the bombed out ruins of Berlin and the wasteland of the Eastern Front, absolutely define the love's fate. Sirk called this context, "The murderous breath of conscience."

4:00 pm

"Talk to Me like the Rain"
(1975, col., 141 mins.)
With Renate Grover, Christian Quadflieg
New Year's Eve
(1977, col., 18 mins.)
With Hanna Shyngula, Christian Berkel
Street Blues
(1978, col., 24 mins.)
With Anne Marie Dueringer, Doris Schade, R.W. Fassbinder
Includes a video presentation of a Sirk and Fassbinder discussion (in German only).

While teaching at the Munich Academy of Film and Television, Sirk directed and collaborated with film students on three short films. The first and third films are adaptations by Tennessee Williams; the second is an adaptation of a play by Arthur Schnitzler. These films are in German only and synopses will be provided.

7:00 pm

"Tarnished Angels"
(1957, b/w, 91 mins.)
With Rock Hudson, Lauren Bacall, Robert Stack
A brilliant adaptation of William Faulkner's *Pylon* this is a dark tale of love and death among a group of stunt flyers. Set in the Depression in New Orleans, the film abounds with medieval images of death.

Wednesday, November 27

7:00 pm
"Interlude"
(1956, col., 90 mins.)
With June Allyson, Rossano Brazzi

A tale of thwarted love between an American girl and an Austrian conductor.

9:00 pm

"There's Always Tomorrow"
(1955, b/w, 84 mins.)
With Fred MacMurray, Joan Bennett, Barbara Stanwyck
Stanwyck and MacMurray give strong performances as people imitating lives that are perfect but are really sad and empty.

Spectrum

AGO's video newsmagazine *Spectrum* premieres on the Rogers Cable Ontario Network on Sunday, November 3, 7:00 pm and repeated Sunday, November 17, 7:00 pm. Program will also be aired by the Greater Toronto Community Television Association on Friday, November 8, 10:00 pm. Tune in for exciting behind-the-scenes reports on AGO programs.

Christmas at the Gallery

A Celebration is Coming!

HELP US USHER IN THE CHRISTMAS HOLIDAY SEASON, JOIN us for one of the happiest events of the year at the Art Gallery of Ontario on the weekend of November 30 and December 1.

A Celebration, the fifth annual open-house Christmas party, once again promises to have something for every member of the family. From the time the Gallery doors will open at 11:00 am on Saturday morning, visitors will find special entertainment and exciting activities at virtually every corner of the AGO.

The highlight of the weekend promises to be a special program of performances by students of The Ryerson Theatre School, taking place at every hour and half-hour in The Jackman Hall, under the direction of Adrian Pecknold, against the imaginative backdrops provided by design coordinator Tony Abrams.

In the Walker Court musicians, choirs, and dance ensembles will keep the spirits high, with alternating performances throughout the weekend. Children are invited to join a special Children's Autographing Party in The Book Shop, where Ian Wallace, author of the popular children's book *Chin Chang and the Dragon's Dance* and of the recently released *Very Last First Time*, will sign books for his young readers. Ian will be joined by Allan Moak, author of *A Big City ABC* at the book signing, who will also autograph his new book.

At the 'Boys and Girls House' children will listen to good old-fashioned storytelling, while at another location, imaginative masks will be painted on their faces by experienced, artistic hands. There will be exciting hands-on activities, drawing, painting, Christmas card making, and a special Art Contest sponsored by the Adult Education Department of the Gallery. Throughout the weekend conducted exhibition tours will be offered at regular intervals.

The spirit and atmosphere of a Christmas from the past will be greeting visitors at The Grange. During the holiday season, but especially this weekend, the authentically costumed staff of this 19th-century historic house will be busy decorating, baking, and preparing traditional Christmas treats, very much like what might have been enjoyed over a century ago by the occupants of this lovely house. You may sample and stock your pantry with home baking from The Grange kitchen at the Grange Shop throughout the weekend.

In the midst of the fun and excitement don't miss the opportunity to visit the AGO Shops, where one-of-a-kind jewellery, attractive posters, hard-to-find books, and unique stocking stuffers make excellent



Visitors enjoying 1984 Celebration.



gifts. The Restaurant, Members' Lounge, and The Coffee Shop will be open for dining and refreshments throughout the entire weekend.

So come and join the Celebration, bring the family and don't forget to have your pictures taken with our couple of live 'Christmas Stockings'. Appropriately this year's Celebration is presented with the generous support of **McGregor Industries Inc.**, with assistance from Trimfit Co. Ltd. and Leges Beautiful Hosiery. **CJCL 1430 Radio** will broadcast live from the Lobby of the AGO on both Saturday and Sunday.

Editor

Behind the scenes

Lights! Camera! Action!

Zoom - out to "Welcome to Spectrum" ... lights fade to blacklight host ... music ... roll logo ... ready on video #1 ... roll video!

Spectrum, a video newsmagazine for television about programs and current affairs at the Art Gallery of Ontario, will be aired for the first time on Sunday, November 3 on the Rogers Cable Ontario Network and at 4:00 pm over Ottawa and Skyline Cablevision 12. The half-hour series will offer lively information about AGO exhibitions and related activities, in addition to exciting behind-the-scenes reports about life at the Gallery. Scheduled to be shown again on Sunday, November 17 on Rogers, and throughout the Metropolitan Toronto Cable System on Friday, November 8 at 10 pm, *Spectrum* will reach over a million subscribers.

Be sure to tune in to *Spectrum* and find out more about what's going on at your Gallery.

AGO at Black Creek

THE ART GALLERY OF ONTARIO, THE GRANGE, AND 12,000 people along with other major Ontario attractions celebrated Black Creek Pioneer Village's 25th anniversary.

AGO staff and volunteers took over the Town Hall, and set up special displays about Gallery programs and services, along with entertaining art activities. The ladies from The Grange, resplendent in period costumes, sold their wonderful shortbread from The Grange kitchen, and Volunteer Committee members participated with their Art Cart, offering many unique items for purchase.

Children of all ages had a great time trying their hands at printmaking under the guidance of Activity Centre staff, and playing dress-up and posing for *Portraits in Action* - a popular travelling Hands On program provided by the Elementary Level of the AGO's Education Division.



**Give
an AGO
Membership
this Christmas**

...the gift that gives all year...
and receive a beautiful
AGO poster as our gift to you.

CALL THE MEMBERSHIP OFFICE
(416) 977-0414, ext. 285

General Information

Admission

Adults:	\$3.50
Seniors with cards:	\$1.50
Fridays FREE for Seniors	
Students, full time with cards:	\$1.50
Family (2 adults with children under 19):	\$7
Members:	FREE
Children under 12 (accompanying):	FREE
Thursdays, 5:30-9:00 pm:	FREE

To protect works of art, we ask visitors to major exhibitions to check strollers, backpacks (frontpacks acceptable), large cases, parcels, and umbrellas.

Membership

Young Member (under age 25):	\$15
Non-Resident (100 km beyond Toronto):	\$25
Individual:	\$35
Family/Dual:	\$50
Supporting (tax deductible donation):	\$100

Available at the Membership Desk in the lobby and by mail or telephone from the Membership Office. Visa, MasterCard, and American Express accepted.

Several other categories of contributing annual membership, including the Curators' Circle, are available to recognize donations at higher levels. For information call the Development Office.

Gallery Hours

Tuesday Friday Saturday, and Sunday: 11:00 am-5:30 pm; Wednesday Thursday: 11:00 am-9:00 pm; Closed Monday (The Restaurant and Shops open)

The Grange Hours

Daily 12:00-4:00 pm; Thursday 12:00-4:00 pm and 6:00-9:00 pm; Closed Monday

New Gallery Hours

In January 1986 the Gallery will be closed Thursday nights. Admission will be FREE on Wednesday nights from 5:30-9:00 pm.

Gallery Shops

The Book Shop, The Reproduction Shop, The Impulse Shop, and the Jewellery Shop are open daily 10:30 am-5:30 pm; Wednesday Thursday 10:30 am-9:00 pm.

Art Rental Service

Open for viewing regular Gallery hours. Open for business Tuesday to Sunday 11:00 am-4:00 pm; Thursday 11:00 am-9:00 pm.

Edward P. Taylor Audio-Visual Centre
Open Tuesday to Friday from 11:00 am-5:00 pm.

The Restaurant

Lunchtime served daily from noon. Dinner served Wednesday and Thursday 5:00-8:30 pm.

The Coffee Shop

Open Tuesday to Sunday 11:00 am-5:00 pm; Closed Monday.

Members' Lounge

Open to Members and their guests from noon-5:30 pm; Wednesday and Thursday from noon-9:00 pm; Closed Monday.

Cameras

To protect works of art, we ask visitors not to take lighting units, flashes, or tripods into the galleries. Many works may not be photographed; please check with security guard. All photographs must be for personal use. Thank you for your cooperation.

Address/Telephone
317 Dundas Street West
Ontario M5T 1G4 (416) 977-0414

Address Change

Please inform the Membership Office by Mailing new address with a previous mailing label OR Telephoning new address giving your membership number (on mailing label)

How to Order

For tickets, reservations, course registration, information, please. Address the department specified in Events' listing. Specify date, name of event, and number of tickets. Indicate your name, address (with postal code) and phone numbers. Include a stamped, self-addressed

envelope for tickets.

Enclose a cheque payable to the Art Gallery of Ontario. Please do not combine requests or cheques to different departments.

Notice to Members

The Membership mailing list is made available to arts and private sector organizations to circulate information which the Art Gallery of Ontario feels will be of interest to Members. If you do not wish to receive such material, please advise the Membership Office, giving your Membership number (on mailing label), in order to withdraw your name from the mailing list for third party use.

AGO NEWS

Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario
M5T 1G4

AGO NEWS

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